

Characteristics of the Qur'anic Manuscript from Menoreh Magelang

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Abstract

This article focuses on Quranic manuscripts that are believed to be attributed to Prince Diponegoro. This Quranic manuscript stored in Magelang and was brought by Prince Diponegoro during the Java War (1825-1830 AD), which he led. Previous researchers have studied Prince Diponegoro as a religious figure, but no one has examined Quranic manuscripts that credited to his legacy. Through the Philology approach, this paper shows authentic Quranic manuscripts originating from the time of Prince Diponegoro's life. Illumination with Javanese floral style in the manuscript has similarities with the Quranic manuscript collection of the Pura Pakualaman museum with a watermark that shows paper production around 1823-1824 AD. The content of the manuscript strengthened the data on the use of *Imla'i rasm*, and reading symbols in the Manuscripts shows the characteristics of the development of Qur'anic science in the 19th century.

Keywords:

Manuscripts; the Qur'an; Prince Diponegoro; Illuminations; Symbols

Abstrak

Kajian ini fokus pada manuskrip al-Qur'an yang disandarkan kepada Pangeran Diponegoro. Manuskrip al-Quran yang disimpan di Magelang ini diduga berasal dari Pangeran Diponegoro pada saat berlangsungnya Perang Jawa (1825-1830 M) yang dipimpinnya. Beberapa peneliti banyak yang sudah menjelaskan sosok Pangeran Diponegoro sebagai sosoknya yang religius, namun belum ada yang membahas mengenai manuskrip al-Qur'an yang diduga sebagai peninggalannya. Melalui pendekatan Filologi, tulisan ini menunjukkan manuskrip al-Qur'an otentik berasal dari masa Pangeran Diponegoro hidup. Ilmuninasi dengan gaya floral Jawa pada manuskrip memiliki kesamaan dengan manuskrip al-Quran koleksi museum Pura Pakualaman dengan watermark yang menunjukkan produksi kertas sekitar tahun 1823-1824 M. Data ini juga diperkuat dengan isi teks dalam proses penyalinan mushaf. Penggunaan *rasm Imla'i* dan simbol-simbol bacaan pada mushaf menunjukkan ciri khas perkembangan ilmu al-Qur'an pada masa abad 19.

Kata Kunci:

Manuskrip; al-Qur'an; Pangeran Diponegoro; Iluminasi; Simbol-simbol

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A. INTRODUCTION

The Ninetieth century was a historic moment for Javanese people. At the beginning of this century, there was resistance from the Javanese against the Dutch army known as the Java War. This war was led by Prince Diponegoro, who was the son of Sultan Hamengkubuwana III, the third king of the Yogyakarta sultanate from an unofficial wife (*garwa ampeyan*).¹ Prince Diponegoro is one of the heroes of the archipelago who has an interest in the teachings of Islam. This interest can be identified from a variety of his writings and history books that tell about the religious side of Prince Diponegoro.² The religiosity of Diponegoro was strengthened by the discovery of a manuscript of the Qur'an, which is believed to be a relic of Prince Diponegoro. The Qur'anic manuscript is now kept in the Nurul Falah Islamic Boarding School Menoreh, Salaman, Magelang, Central Java. There is no publication that discusses the legacy of Prince Diponegoro related to this manuscript. This manuscript, accompanied by other documents on fiqh and *uṣūl* fiqh. This article attempts to explore the history of Prince Diponegoro's Qur'anic manuscript: its authenticity and characteristics. This article will contribute to the discussion of a new discourse in the field of history, both the history of Prince Diponegoro's biography and the history of the Qur'anic Manuscripts in the Archipelago.

The tradition of writing the Qur'an in the archipelago began at the end of the thirtieth century. It initiated when Samudra Pasai became the first coastal kingdom in the archipelago that officially embrace Islam.³ The writing of the Qur'anic Manuscripts was carried out by various layers of the Islamic

community, professional writers, students, and scholars. In general, transcribing the Manuscripts in Islamic Boarding Schools conducted by students was simpler than copying Manuscripts in the palace.⁴ The copying of the Qur'anic Manuscripts in the Archipelago lasted until the end of the 19th century.⁵ Thus, if the manuscript of the Qur'an ascribed to Prince Diponegoro is proven its authenticity, then this manuscript provides a historical picture of the development process of transcribing the Qur'an in the last century using handwriting in the archipelago. Besides, this study also provides a view of the tradition of copying the Qur'an in the palace. This background contributes to the distinctive characteristics of transcribing the Qur'an among aristocrats that differ with that of ordinary people.

Research on transcribing manuscripts has significant meaning because it contains essential information about the history, culture, and civilization of a specific community.⁶ Achadiati reported that the study of old manuscripts was needed to enrich the socio-cultural knowledge, which in turn provided enlightenment for the introduction of national identity.⁷ Likewise, research on Diponegoro's Qur'anic manuscript explores information about the history and characteristics of the manuscript and the development of the writing of the Qur'an in the Archipelago, especially during the Diponegoro era at the beginning of the 19th century. Research on Qur'anic manuscripts has been conducted by several researchers in Indonesia. Jajang A Rohmana examines the Qur'anic manuscripts in Subang, West Java. He described four Qur'anic

¹Peter Carey, *Kuasa Ramalan: Pangeran Diponegoro Dan Akhir Tatanan Lama Di Jawa 1785-1855*, trans. Parakitri T. Simbolon (Jakarta: Gramedia, 2016), 82.

²Carey, *Kuasa Ramalan: Pangeran Diponegoro Dan Akhir Tatanan Lama Di Jawa 1785-1855*, 130.

³Hamam Faizin, *Sejarah Pencetakan Al-Qur'an* (Yogyakarta: Era Baru Pressindo, 2012), 144.

⁴Elis Suryani, *Filologi* (Bogor: Ghalia Indonesia, 2012), 54.

⁵Lajnah Pentashihan Mushaf Al-Qur'an Badan Litbang dan Diklat Kementerian Agama RI, *Keindahan Mushaf Al-Qur'an Kuno Nusantara* (Jakarta: Lajnah Pentashihan Mushaf Al-Qur'an Badan Litbang dan Diklat Kementerian Agama RI, 2015), 9.

⁶Abdul Mustaqim, *Metode Penelitian Al-Qur'an Dan Tafsir* (Yogyakarta: Idea Press Yogyakarta, 2014), 94.

⁷Oman Fathurahman, *Filologi Indonesia: Teori Dan Metode* (Jakarta: Prenadamedia Group, 2015), 12.

manuscripts available with its characteristics.⁸ The latest research on Qur'anic manuscripts from Javanese aristocrats was carried out by Ahmad Ulil Albab. His study entitled *Diversity of the Qur'anic Manuscripts in the Pura Pakualaman Collection* discusses the codicology of several manuscript collections that are stored in the Pura Pakualaman museum.⁹ At a glance, the main manuscript of Pura Pakualaman has similarities in illumination to the Diponegoro's Qur'anic manuscript. This data are useful to find out the origin of the Diponegoro manuscript stored in Manoreh, Salaman, Central Java.

Research on works or relics of the past, such as this manuscript, requires special aids related to the object. This article employs a philological approach focusing on codicology as a tool in finding the characteristics of Diponegoro's Qur'anic manuscript. This study aims to uncover the past information of a specific community that is stored in the form of written relics.¹⁰

B. RESULTS AND DISCUSSION

1. A Brief History of Prince Diponegoro and the Discovery of the Manuscript

Prince Diponegoro is a descendant of Sultan Hamengkubuwana III, the third king of the Yogyakarta sultanate from an unofficial wife (*garwa ampeyan*) named Raden Ayu Mangkorowati. Prince Diponegoro was born in Yogyakarta Palace on November 11, 1785, just before dawn on Friday Wage. The lineage of Prince Diponegoro through family relatives shows that there is a blood relation with prominent clerics whose ancestors reached Wali Songo from the 15th and 16th centuries. Prince Diponegoro's mother was a descendant of Ki Ageng Prampelan, a figure who has a connection with the first king of Mataram,

Panembahan Senopati.¹¹ Although he was a descendant of the palace, Pangeran Diponegoro spent more time in his childhood and adolescence in Tegalrejo, the area where his great-grandmother lived. Prince Diponegoro began living with his great-grandmother in Tegalrejo in 1793, right at the age of seven years. It is the family of Prince Diponegoro, who has a significant influence in shaping his mindset and social outlook. His social and cultural views are rooted in religious beliefs and social interaction with the *santri* community in Central-South Java. This attitude is something that is not common among royal nobles. The female relative who also influenced in forming the mindset of Prince Diponegoro was his grandmother, Ratu Kedaton, who was a descendant of Panembahan Cokrodingrat II from Madura. Ratu Kedaton is a woman who is loyal to Islam. Prince Diponegoro respected and admired her. However, the most influential person to Prince Diponegoro was his great grandmother, Ratu Ageng Tegalrejo, who had been caring for Prince Diponegoro since he was a baby. Ratu Ageng Tegalrejo's genealogy can be traced to Sultan Bima, Sultan Abdul Kahir I from Sumbawa. According to information, Ratu Ageng is a religious woman who likes to read books about religion. Besides, Ratu Ageng was also diligent in caring for traditional Javanese customs in the palace.¹² It is this character and upbringing from the family of women that might make Prince Diponegoro better recognize the teachings of Islam and prefer to live in Tegalrejo rather than in the Palace.

During his youth, Prince Diponegoro studied from one pesantren to another. Several prominent ulama are believed to be his

⁸Jajang A. Rohmana, "Empat Manuskrip Alquran Di Subang Jawa Barat (Studi Kodikologi Manuskrip Alquran)," *Wawasan: Jurnal Ilmiah Agama Dan Sosial Budaya* 3, no. 1 (2018): 1–16, <https://doi.org/10.15575/jw.v3i1.1964>.

⁹Ahmad Ulil Albab, "Keragaman Manuskrip Al-Qur'an Koleksi Pura Pakualaman" (Universitas Islam Negeri Sunan Kalijaga Yogyakarta, 2019).

¹⁰Siti Baroroh Baried, *Pengantar Teori Filologi* (Yogyakarta: Badan Penelitian dan Publikasi Fakultas Seksi Filologi Fakultas Sastra UGM, 1994), 6.

¹¹Carey, *Kuasa Ramalan: Pangeran Diponegoro Dan Akhir Tatanan Lama Di Jawa 1785-1855*, 81–85.

¹²Carey, *Kuasa Ramalan: Pangeran Diponegoro Dan Akhir Tatanan Lama Di Jawa 1785-1855*, 84-90.

teachers.¹³ They are: Kyai Rahmanudin, Kyai Taptojani, and Kyai Mojo.¹⁴ Apart from his as a noble's family, Prince Diponegoro also familiar with religious sciences.

During his life in Tegalrejo, Prince Diponegoro intensely studied the teachings of Islam with his fellow students in his neighborhood. Among Islamic literature favored by Prince Diponegoro is the book of *Tuhfah*, which contains Sufi education and philosophy. Prince Diponegoro is also familiar with the history of the prophets (*Serat Anbiyo*), the interpretation of the Qur'an, and works of Islamic theology and mysticism. However, the subject areas that received enough attention from Prince Diponegoro were 'amalyyah laws and Islamic fiqh, such as the *Taqrib*, *Lubāb al-Fiqh*, *Muharrar*, and *Taqarrub* (*Taqrib* commentaries). According to information, the books were later treated by one of his friends in Yogyakarta during the Diponegoro Prince war.¹⁵ Prince Diponegoro's fondness and familiarity with Islamic works show the religious side of a nobleman's son who lives in a religious community that is different from the nobles who live in the palace.

During the Dutch colonial period, in the middle of July 1825, Prince Diponegoro gathered around 1500 people in Tegalrejo. Prince Diponegoro also invited many scholars such as Kyai Taptayani and Kyai Nitiprojo to fight the Dutch and Chinese invaders by carrying out unstable warfare.¹⁶ Prince Diponegoro's resistance was triggered by the improvement of small roads that passed the fence east of Tegalrejo. Roadworks for Smissaert's decision were carried out without prior notice to Diponegoro.¹⁷ This became one of the triggers of the resistance of the Javanese

people, especially residents of Tegalrejo, against the Dutch army led directly by Prince Diponegoro. This resistance led to the Javanese war.

The resistance of the Javanese people, along with Prince Diponegoro, did not make the Dutch soldiers keep quiet. They then surrounded and burned Pangeran Diponegoro's residence in Tegalrejo. After Prince Diponegoro's house in Tegalrejo was surrounded and was burned, Prince Diponegoro went to Selarong, which had been secretly prepared as headquarters.¹⁸ But the departure of Prince Diponegoro and his followers continued to be pursued by the Dutch army. After Prince Diponegoro and his soldiers escaped from Selarong cave, Bantul Regency in Yogyakarta, they then left Yogyakarta to reach the Menoreh area, Salaman, Magelang, Central Java. The Menoreh area is considered strategic as a place for guerrilla warfare training.¹⁹ Prince Diponegoro and his soldiers stopped at Menoreh for just over two weeks, around February 21 to March 7, 1830.²⁰ The struggle against the Dutch ended in the city of Magelang. Prince Diponegoro was captured by the Dutch, and the war of Java was ended.

Prince Diponegoro's struggle with his soldiers against the Dutch in 1825-1830 AD in the city of Magelang turned out to leave many historical sites. One of them is a relic in the form of a monument by the local community named the 'Langgar Agung Pangeran Diponegoro.' Langgar Agung is a place used by Prince Diponegoro to worship during the war period of Java located at the slide of Mount Menoreh, about one kilometer from the site. According to information, the Great Langgar was a small *langgar* owned by a *Demang*

¹³Saleh As'ad Djamhari, *Strategi Menjinakkan Diponegoro: Stelsel Benteng 1827-1830* (Jakarta: Komunitas Bambu, 2003), 35.

¹⁴Carey, *Kuasa Ramalan: Pangeran Diponegoro Dan Akhir Tatanan Lama Di Jawa 1785-1855*, 104-105.

¹⁵Carey, *Kuasa Ramalan: Pangeran Diponegoro Dan Akhir Tatanan Lama Di Jawa 1785-1855*.

¹⁶Djamhari, *Strategi Menjinakkan Diponegoro: Stelsel Benteng 1827-1830*, 43.

¹⁷Carey, *Kuasa Ramalan: Pangeran Diponegoro Dan Akhir Tatanan Lama Di Jawa 1785-1855*, 704.

¹⁸Djamhari, *Strategi Menjinakkan Diponegoro: Stelsel Benteng 1827-1830*, 44.

¹⁹H.A. Fathoni, *Riwayat Singkat Langgar Agung PNP Diponegoro* (Magelang: Seksi Pendidikan Keagamaan pada Masyarakat dan Pemberdayaan Masjid Kantor Depag Kabupaten Magelang, 2006).

²⁰Carey, *Kuasa Ramalan: Pangeran Diponegoro Dan Akhir Tatanan Lama Di Jawa 1785-1855*, 797.

(Bupati's assistant) in Menoreh Village. Then in 1964, the *langgar* is renovated and rebuild and functioned as a mosque by the local community.²¹ In this *langgar* did the Qur'anic manuscript was found and believed to be attributed to the Prince Diponegoro. This manuscript was discovered by K.H. Achmad Nur Shodiq in poor condition in Langgar Agung Pangeran Diponegoro. Previously, this manuscript had been treated by H.A. Fathoni as the manager of the Langgar in 1976 M,²² and the community used it to study the Qur'an. Nowadays, the manuscript is no longer in use due to the poor condition.

2. Description of the Manuscript

This section explains about the codicology of the manuscript of the Prince Diponegoro. The examination includes tracing the storage of the manuscript, the size of the manuscript, the number of pages, language usage, author or copy, material or base, ink color, condition of the manuscript, numbers of lines per page, page numbering, and illumination.

Archipelago ancient manuscripts are usually stored in libraries, museums, churches, and individuals.²³ The manuscript of the Qur'an referred to Prince Diponegoro, is kept and maintained by K.H. Achmad Nur Shodiq, the leader of the Nurul Falah Islamic Boarding School Menoreh, Salaman. In this pesantren, the manuscripts are kept in a cupboard together with other manuscripts of *uṣūl fiqh*, which is also attributed to Prince Diponegoro. The arrival of these manuscripts in Salaman most likely coincided with Prince Diponegoro when he stopped at the place during the Java War. This assumption is strengthened by some data explained in the next section. The Qur'anic Manuscript is still in good condition and intact. The texts can also be read clearly, while the

manuscript condition is vulnerable because it is affected by the age of the manuscript, which is quite old. It is possible that the cover of the manuscript was initially decorated or written but has begun to fade so that it unreadable. However, the traces of the motif found on the cover. Besides, some of the paper at the beginning and the end of the manuscript have torn partially but readable.

The size of Diponegoro's manuscript is 32x21 cm, with a thickness of 7 cm. The total number of pages of this manuscript is 848 pages, either the page is used to write the full text or the page that is left blank due to a writing error and then replaced on the next page. The number of pages is counted manually because the manuscript has no page number. The calculation to count the page for each section is based on the beginning of the section to the end of the section. The number of pages in each section is not consistent. This manuscript is written not to be based on the rules of the Qur'anic corner, which consistently follow to every corner of the verse. The writing of the text freely flows away without regard to every corner of the verse. It can be seen from the end of every page change, that not all are right at the end of the verse. The use of writing of Qur'anic verse in the archipelago is estimated to have existed in the mid-19th century.²⁴ This article concluded that the character of the writing of this manuscript estimated to have existed before the mid of the 19th century. The size and character of this manuscript have similarities with the Qur'anic manuscripts of the Pura Pakualaman dating from the 19th century. The manuscript was copied using a number of the corner in Qur'anic system and had a size of 31.5x22 cm with a thickness of 7 cm.²⁵ The size of these manuscript shows the characteristics of the size

²¹Fathoni, *Riwayat Singkat Langgar Agung PNP Diponegoro*.

²²Achmad Nur Shodiq (The Leader of Nurul Falah Islamic Boarding School) interviewed by Hanifatul Asna, Menoreh, Magelang, on Oktober 18, 2016.

²³Dwi Sulistyorini, *Filologi : Teori Dan Penerapannya* (Malang: Madani, 2015), 31.

²⁴Ali Akbar, "Manuskrip Al-Qur'an Dari Sulawesi Barat Kajian Beberapa Aspek Kodikologi," *Suhuf: Jurnal Pengkajian Al-Quran Dan Budaya* 7, no. 1 (2014): 112, <https://doi.org/10.22548/shf.v7i1.123>.

²⁵Albab, "Keragaman Manuskrip Al-Qur'an Koleksi Pura Pakualaman," 40.

of the Qur'an that were commonly found in that century.

3. Illumination, Paper Type and Manuscript Ink

Along with the development of calligraphy, the pages in the Qur'anic manuscripts do not only contain the Qur'anic texts but also decorated with illuminations or decorations. Illuminations or decorations appeared around the 8th or 9th century AD.²⁶ Illuminations derived from the root word "illuminate," which means "to light up, to make bright, to decorate," which is an abstract textual decoration that functions as a light share of the displayed text.²⁷ Illumination has a function to describe the beauty and creation and clarify the meaning. Illumination in a manuscript has an essential function because illumination can explain the origin of a manuscript. The illumination motives of an area have their respective characteristics.²⁸ The illumination that is difficult to recognize is the pattern of illuminations of manuscripts originating from Java because of the very diverse motives. However, there is one form of pattern that often appears in Javanese Manuscripts, namely the use of triangle lines on the edge of the illumination.²⁹

In the Diponegoro's Qur'anic manuscript, there is a symmetrical two-page illumination at the beginning, middle and end of the Manuscript. The first illumination is found in Surah al-Fātiḥah and the beginning of Surah al-Baqarah, the middle section is at the beginning of Surah al-Kahf, and the last part is in Surah al-Falaq and al-Nās. The illumination patterns that exist at the beginning and end of the Manuscripts have the same shape: three layers that form a rectangle around the text with different motifs on each layer. In the center of

every first and second layer, the pattern is a triangle that is typical to the Javanese Mushaf pattern. The name of Surah and verses are written using floral calligraphy pattern and floral ornamentation on the illumination. The illumination in the middle of the Manuscript is simpler than that of at the beginning and end of the Manuscript. Illumination in the middle of the Manuscripts is only one layer of rectangular pattern surrounding the text. The illumination motif in this layer is the same as the third layer motif at the beginning and end of the manuscript. The ink colors used for illumination are predominantly gold, black, red, and white, see figure 1.

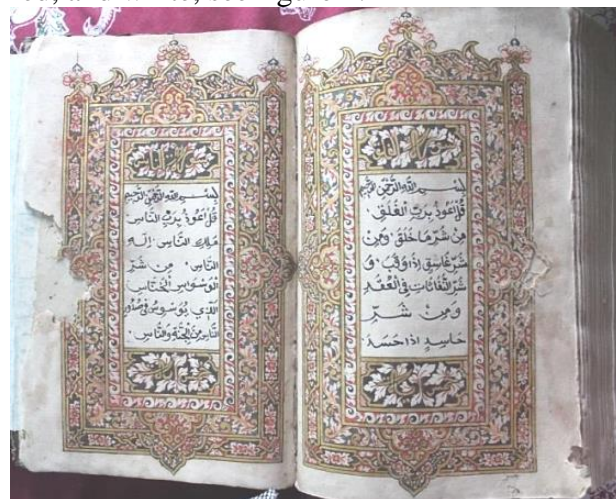


Figure 1 The final illumination of Prince Diponegoro's Qur'anic Manuscripts

After observing, based on the typical illumination patterns that developed in the Javanese Manuscripts, the illumination patterns in Diponegoro Qur'anic Manuscript were almost similar to the illumination patterns that existed in the ancient Puro Pakualaman Yogyakarta manuscripts stored in the Widyapustaka Pura Pakualaman Yogyakarta library.³⁰ The illumination in both Manuscripts

²⁶Faizin, *Sejarah Pencetakan Al-Qur'an*, 77.

²⁷Lajnah Pentashihan Mushaf Al-Qur'an Badan Litbang dan Diklat Kementerian Agama RI, *Keindahan Mushaf Al-Qur'an Kuno Nusantara*, 13.

²⁸Achmad Opan Safari, "Illuminasi Dalam Naskah Cirebon," *Suhuf: Jurnal Pengkajian Al-Quran Dan Budaya* 3, no. 2 (2010): 310.

²⁹Lajnah Pentashihan Mushaf Al-Qur'an Badan Litbang dan Diklat Kementerian Agama RI, *Keindahan Mushaf Al-Qur'an Kuno Nusantara*, 13–17.

³⁰Lajnah Pentashihan Mushaf Al-Qur'an Badan Litbang dan Diklat Kementerian Agama RI, *Keindahan Mushaf Al-Qur'an Kuno Nusantara*, 39.

showed the pattern of illumination of Javanese Manuscripts and seemed luxurious.



Figure 2 The initial illumination of the Pura Pakualaman Qur'anic Manuscripts

Figure 2 shows the Pura Pakualaman Yogyakarta ancient manuscripts were written on European paper with three stacked crescent watermarks and GMC countermarks.³¹ Watermarks like this approach, the crescent form with code 879, showed the production of paper around the year 1823-1824 AD.³² The estimated year indicated that the manuscripts were copied at the beginning of the 19th century AD. Most likely, the type of paper used in Diponegoro Qur'anic Manuscript is also a paper from the factory, based on the fact that Prince Diponegoro came from a royal family or descendant of the Yogyakarta palace. Peter Carey explained that there were two original letters of Prince Diponegoro to his mother and eldest son, also written using imported Dutch paper.³³ Besides, the basis of the paper used by Diponegoro's Qur'anic Manuscript seemed to be seen by neat fine lines, which reinforced that the paper was a factory-processed product compared to the texture of *daluang* paper that is usually irregular.



Figure 3 Prince Diponegoro's Qur'anic Manuscript Paper

In early Indonesia, there were two types of paper in circulation, namely traditional paper, and paper mill. Traditional paper is paper made by the Indonesian people using raw materials such as bark through traditional methods. An example of this type of paper is *daluang*. Whereas paper mill is paper produced using machines. In Indonesia, European paper is generally used among the court, nobility, and government agencies because the price is relatively high. While among boarding schools and ordinary people are more likely to use *daluang*. In copying manuscripts, European paper is often used as the main ingredient in the palace and the nobility so that it can be decorated in such a way by using gold ink that shows the symbol of luxury. The selection of European paper as a copy of the Manuscripts is because the texture is more supportive than the texture of paper fibers, which is not possible to be decorated in such a way. Therefore, it is scarce to find decorations such as illuminations on *daluang* paper.³⁴ In the 19th century, paper trade in Indonesia was monopolized by the VOC by requiring government agencies to use ProPatria paper.³⁵

The ink colors used for illumination are gold, black, red, and white. While the ink used in writing other manuscript texts without illumination uses two dominant ink colors, namely black and red ink. Black ink is used to write the text of the Qur'an along with the

³¹Lajnah Pentashihan Mushaf Al-Qur'an Badan Litbang dan Diklat Kementerian Agama RI, *Keindahan Mushaf Al-Qur'an Kuno Nusantara*, 39.

³²Albab, "Keragaman Manuskrip Al-Qur'an Koleksi Pura Pakualaman," 48.

³³Carey, *Kuasa Ramalan: Pangeran Diponegoro Dan Akhir Tatanan Lama Di Jawa 1785-1855*, 112.

³⁴Rohmana, "Empat Manuskrip Alquran Di Subang Jawa Barat (Studi Kodikologi Manuskrip Alquran)."

³⁵Syaifudin Syaifuddin dan Muhammad Musadad, "Beberapa Karakteristik Mushaf Kuno Dari Situs Giri Gajah Gresik," *Suhuf: Jurnal Pengkajian Al-Quran Dan Budaya* 8, no. 1 (2015): 13.

harakat, while red ink is used to write *waqaf* signs, *tajwid*, and certain symbols. However, in certain parts of the text, golden ink is used other than illumination pages, such as between juz. In transcribing manuscripts in the Archipelago, Manuscripts originating from the palace usually have gold-plated illuminations. In contrast, Manuscripts from outside the palace seem more simple, even being left empty without illuminations.³⁶ The use of gold ink in the Qur'anic Manuscripts of Prince Diponegoro shows the luxury of the writing that can be referred to as originated from the nobility. Thus, the manuscript can be attributed to Prince Diponegoro, a noble descendant of the Yogyakarta palace.

As for the time and place of writing the Manuscripts, this study found no written data when the beginning and end of the writing period and the location of writing the Manuscripts. The Manuscripts came without any additional data information or colophon that explains the time or place of writing. It can be traced from the watermark in the Pura Pakualaman's Qur'anic manuscript, which showed paper production in 1823-1824 AD, the Qur'anic manuscript of Prince Diponegoro probably already existed at the time of the Java War (1825-1830 AD). During the Java War, as mentioned earlier, Prince Diponegoro had stopped at Manoreh, Salaman, Magelang in 1830 AD for approximately two weeks.³⁷ This calendar shows that the Qur'anic manuscript of the Prince Diponegoro had existed before the peak of the Java War. Another possibility is that the manuscript was taken from Yogyakarta to Salaman during the war and left in the city. So the possibility of writing this manuscript dated back to 1830 AD.

4. Corrupt in the Script

Corrupt is an error contained in the manuscript caused either by the condition of the manuscript, which has been obsolete or during the process of writing or copying text on the manuscript. Determination of corrupted manuscript in Diponegoro's Qur'anic manuscript is compared to the Qur'an published by the Ministry of Religious Affairs that widely used today. Forms of errors contained in the Diponegoro Qur'anic manuscript in general related to errors of *harakat*, lack of *harakat*, deficiency or excess *tasydid* signs, lack or excess points, several mistakes in writing the letters, mistakes or excess letters, errors in writing words, deficiencies word writing, and mistakes at the end of the verse. In addition to errors in writing harakat, excess points, and errors in writing letters also occur in many verses.

Errors in writing harakat or giving a point on writing the Manuscript can be assumed for two reasons. First, errors occurred because of pure writing errors. Second, errors occurred due to differences in *qirā'āt* in the passage.³⁸ For example, in QS. Al-Baqarah verse 219 pronunciation of *لَنْ تَكُنَّ* is written *لَنْ تَكُنَّ*. In that verse, there was an error writing the word *كُنَّ* to *كُنَّ*. Among *qirā'āt* scholars, pronunciation is also part of the difference in *qirā'āt*. The scholars who read the pronunciation with the reading *لَنْ تَكُنَّ* are Hamzah and Kasa'i.³⁹ The same error is also found in QS. Al-Baqarah verse 245 in the articulation of *يَنْصُطُ* is written *يَنْصُطُ*. In the pronunciation, the writing of the *ص* letter is written with the letter *س*. Among the *qirā'āt* expertss, the pronunciation does indeed have different readings; some recited with the letter *س* and some read with the letter *ص*. The Imam who reads with the letter *س* is Ibn Kasir, Aşim from the narration of Hafs, Abu Amr, and Hamzah. While the other who reads with the

³⁶Lajnah Pentashihan Mushaf Al-Qur'an Badan Litbang dan Diklat Kementerian Agama RI, *Keindahan Mushaf Al-Qur'an Kuno Nusantara*, 14.

³⁷Carey, *Kuasa Ramalan: Pangeran Diponegoro Dan Akhir Tatanan Lama Di Jawa 1785-1855*, 797.

³⁸Tati Rahmayani, "Karakteristik Manuskrip Mushaf Al-Qur'an H. Abdul Ghaffar" (Universitas Islam Negeri Sunan Kalijaga, Yogyakarta, 2016), 76.

³⁹Ibnu Mujāhid, *Kitāb Al-Sab'ah fī Al-Qirā'āt* (Kairo: Dār al-Ma'arif, 1972).

letter ص is Nafi.⁴⁰ In the current Indonesian standard Manuscripts, the pronunciation is written with the letter ص and above it is added with the small letter س. While in Diponegoro's Qur'anic Manuscripts writing the pronunciation uses the letter س.

5. Rasm

Rasm which is used in the rules of writing Diponegoro's Qur'anic manuscript, in general, refers to *rasm imla'i*, namely the writing style following the common Arabic spelling. However, there are several words also consistently written according to the rules of *rasm usmani*, such as the words الصلاة and الزكاة. In the 18th and early 19th centuries, the pattern of writing the Qur'an tended to use the *rasm imla'i* writing pattern instead of *rasm usmani*.⁴¹ The use of *rasm* in copying the Manuscripts confirms the existence of the Manuscripts was estimated to have existed in the 19th century, where the Prince Diponegoro lived.

6. Syakl



The use of punctuation in the Qur'anic Manuscripts is generally the same. The punctuation used in Diponegoro's manuscripts are *fathah* (◌َ), *kasrah* (◌ِ), *ḍammah* (◌ُ), *fathatain* (◌َ◌َ), *kasratain* (◌ِ◌ِ), *ḍammatain* (◌ُ◌ُ), *fathah 'surging'* (◌َ◌َ◌َ), *sukun* (◌ْ / ◌◌), and *tasydid* (◌◌◌◌). However, at the beginning and end of the text contained illumination found different punctuation, in the form of *fathah qā'imah* (◌َ◌◌◌◌) and *kasrah qā'imah* (◌ِ◌◌◌◌). This difference in the use of punctuation occurs because of the possibility of manuscript texts written by two different people, as explained in the previous discussion. The use of punctuations in this Manuscript is similar to

that of punctuation that appeared in the manuscripts of the Pura Pakualaman.⁴²

7. Waqf signs

The *waqaf* sign in Diponegoro's Qur'anic manuscript is different from the *waqaf* sign used in Indonesian standard manuscripts. However, there are several signs that have the same writing of Arabic letters used today, for example, letter ج.⁴³ This difference is based on the development of writing manuscripts in the archipelago. There are six types of *waqaf* signs used in the Diponegoro Qur'anic manuscript, as shown in table 1.

Table 1 Six types of *waqaf* signs in the manuscript

No	Waqf Signs	Meaning
1		كافي
2		وقف تام
3		وقف لازم
4		وقف جائز
5		وقف مرخص
6		وقف مطلق

Waqf sign using the letter ta as in manuscripts is used in the writing of archipelago ancient manuscripts around the 18th century to 19th AD.⁴⁴ While the *waqaf muṭlaq* (ط) sign has no longer in use in archipelago manuscripts since the results of Ulama of the Quran concensus on 18-19 February 1983 AD.⁴⁵ The signs of this *waqaf*

⁴⁰Mujāhid, *Kitāb Al-Sab'ah fī Al-Qirā'āt*.

⁴¹Zaenal Arifin, "Kajian Ilmu Rasm Usmani Dalam Mushaf Al-Qur'an Standar Usmani Indonesia," *Suhuf: Jurnal Pengkajian Al-Quran Dan Budaya* 6, no. 1 (2013): 46.

⁴²Albab, "Keragaman Manuskrip Al-Qur'an Koleksi Pura Pakualaman," 81.

⁴³Lajnah Pentashihan Mushaf Al-Qur'an Badan Litbang dan Diklat Kementerian Agama RI, *Keindahan Mushaf Al-Qur'an Kuno Nusantara*, 69.

⁴⁴Syaifuddin and Musadad, "Beberapa Karakteristik Mushaf Kuno Dari Situs Giri Gajah Gresik."

⁴⁵Rahmayani, "Karakteristik Manuskrip Mushaf Al-Qur'an H. Abdul Ghaffar," 84.

were also used in Pura Pakualaman's manuscripts written in the 19th century AD.⁴⁶

8. Tajwid Signs

In writing the Qur'anic Manuscripts, tajwid signs are used by the author to make it easier for the reader to know the correct recitation. Tajwid signs available in Diponegoro Qur'anic manuscript are as follows (see table 2).

Table 2 Tajwid signs in the manuscript


No	Tajwid Signs	Explanation
1		<i>Izhār dan izhār syafāwī</i>
2		<i>Idgām bi gunnah dan idgām mutamāsilain</i>
3		<i>Idgām bilā gunnah</i>
4		<i>Ikhfā' dan ikhfā' syafāwī</i>
5		<i>Iqlāb</i>
6		<i>Idgām mutamāsilain/mutaqāribain /mutajānisain</i>
7		<i>Mad yang dibaca pendek</i>
8		<i>Mad jā'iz munfaṣil</i>
9		<i>Mad wajib muttasil</i>


From table 2, *tajwid* signs indicated by individual letters and wave lines for reading *mad* (rules of long or short reading). All indications are written in red ink, except for signs that indicate the passage of *mad wajib muttasil* (prolong reading) written in black ink. Sometimes in the use of recitation signs, one symbol is not only used for one recitation and vice versa. The inconsistency of the use of the


Tajwid sign often occurs in writing ancient manuscripts in the archipelago.⁴⁷ Overall, this *Tajwid* sign is also present in Pura Pakualaman's manuscript. However, there is little difference in the use of *Tajwid* sign of *Iqlab* reading. *Iqlab* readings on Diponegoro's Qur'anic manuscripts are marked with letter (م) while Pura Pakualaman's manuscripts used the letter (ب).⁴⁸


9. Symbols

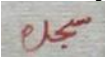
In writing an ancient manuscript, certain symbols are used to signify something. The symbols used in the Diponegoro's Qur'anic manuscript include: *first*, the Final Symbol of the Verse in the form of a red circle with a black dot in the middle of the ring without the verse

number to indicate the end of the verse . *Second*, the Juz Substitution Symbol is written using gold ink surrounded by red semicircular dots to mean the end of the juz substitution

verse . While the replacement page juz is symbolized by two circles located on the edge of the page on the right and left. This symbol is written in gold ink, and the middle of the ring is written juz information using Arabic in red

ink,  and the center of the circle reads 'من


القران العظيم' . *Third*, the *Sajdah* Verse Symbol is sometimes found in manuscripts. The use of *sajdah* verse symbols is not always consistently used. This study only find in a few verses. The *sajdah* verse in this manuscript is symbolized by the writing 'sajdah' in Arabic by using red ink on the edge of the page, parallel to the final symbol of the verse in the *sajdah*

verse . *Fourth*, another symbol used in this manuscript is the *ruku* symbol in the form

⁴⁶Albab, "Keragaman Manuskrip Al-Qur'an Koleksi Pura Pakualaman," 84.

⁴⁷Jonni Syatri, "Mushaf Al-Qur'an Kuno Di Museum Institut PTIQ Jakarta," *Suhuf: Jurnal Pengkajian Al-Quran Dan Budaya* 7, no. 2 (2014): 221–247.

⁴⁸Albab, "Keragaman Manuskrip Al-Qur'an Koleksi Pura Pakualaman," 86.

of 'ain letters on the edge of the page using red ink .

C. Conclusions

From the above discussion, this study shows several conclusions, namely: (1) Prince Diponegoro through family relatives showed blood relations with prominent clerics of Wali Songo from the 15th and 16th centuries. His interest in Islamic traditions is proven by the existence of historical sites and objects that were left during the time of Prince Diponegoro. In this case, was the Java war against the Dutch invaders in 1825-1830 AD. Prince Diponegoro and his guerrillas went to the city of Magelang. In this city, later found manuscripts of the Qur'an, which is believed to be attributed to Prince Diponegoro and Langgar Agung, which was used as a place of worship of Prince Diponegoro during the Java war. (2) The size of Diponegoro's Qur'anic Manuscript found in Salaman Magelang is 32x21 cm and 7 cm thick. The manuscript was written with the addition of symmetrical two-page floral style Javanese illumination at the beginning, middle, and end using gold ink on European paper. The size and decoration of the manuscript have similarities to the Qur'anic manuscript in Pakualaman dated back to 1823-1824 AD, the year where the Java war occurred. This article argues that the manuscript can be accounted to Prince Diponegoro because it comes from the same period. (3) The writing of this Manuscript used *Imla'i rasm* and is equipped with punctuation marks, *waqaf* signs, recitation signs, and special symbols to indicate specific information. The use of *rasm* and signs in the Prince Diponegoro manuscripts has similarities to that of the Pura Pakualaman. The science of the Qur'an contained in both manuscripts referred to the characteristics that commonly appeared in the 19th century, most of which are no longer used in the tradition of transcribing Qur'anic Manuscripts today. Both writings may be referred to like the same text. Therefore, it is very likely that Diponegoro's Qur'anic manuscript came from Yogyakarta and was taken to Magelang during the peak of the Javanese War in the city.

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Interview

Achmad Nur Shodiq (The Leader of Nurul Falah Islamic Boarding School), interviewed by Hanifatul Asna. Menoreh, Magelang. Oktober 18, 2016.